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SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.



REPORT
OF THE EXAMINERS
ON THE WORKS SENT FROM THE
SCHOOLS OF ART

IN

COMPETITION FOR NATIONAL MEDALLIONS,

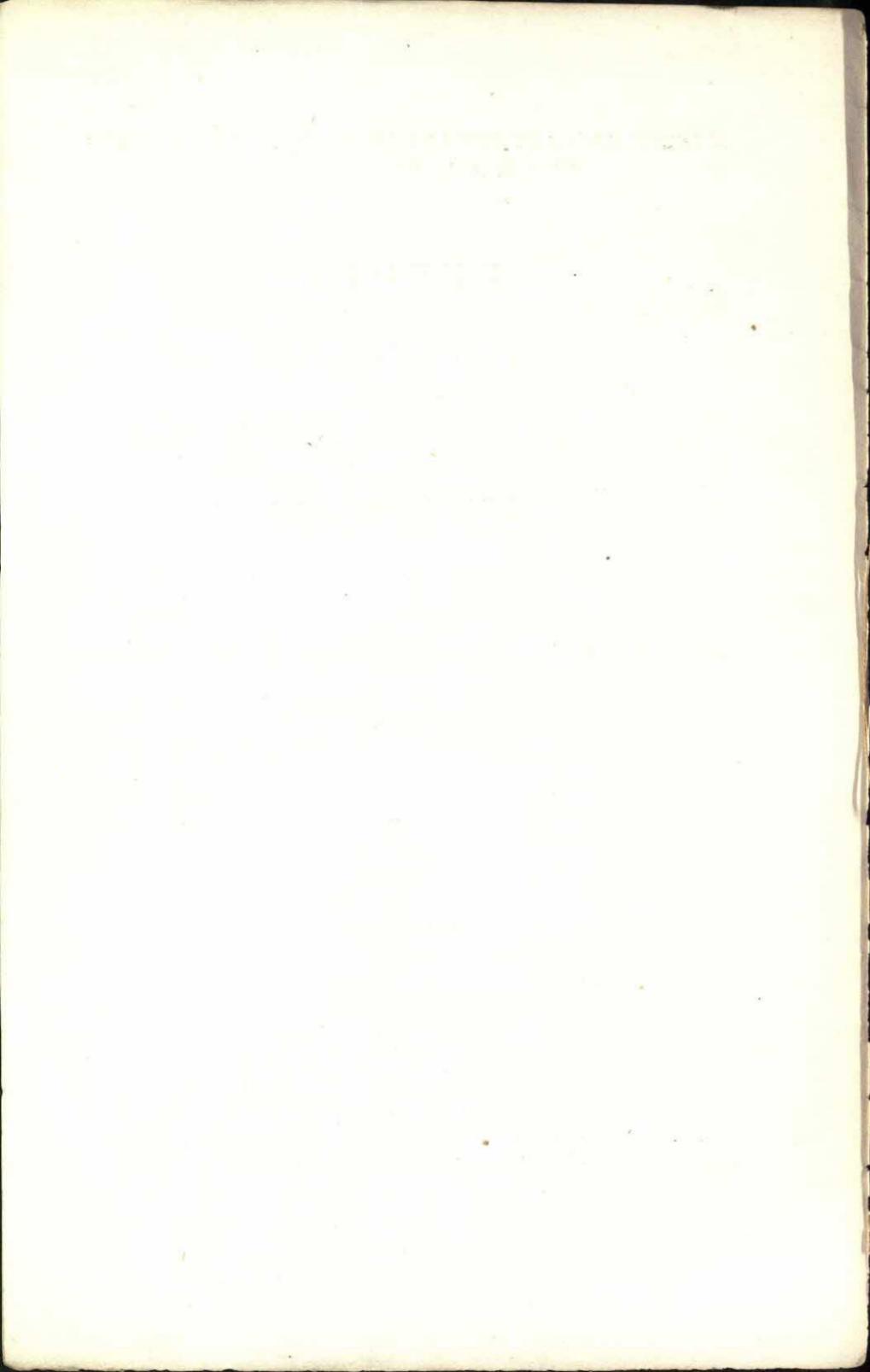
1863.



LONDON:

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FOR HER MAJESTY'S STATIONERY OFFICE.

1863.



R E P O R T
OF THE
E X A M I N E R S
ON THE WORKS SENT FROM THE SCHOOLS OF ART IN
COMPETITION FOR NATIONAL MEDALLIONS.

May 1863.

THE works locally rewarded with medals and sent up for National Competition this year again show an increase on those of last year, which, as the number of schools remain the same as on the former occasion, indicates the advanced instruction afforded to the pupils. Last year 579 works were allowed by the Inspectors to be forwarded to London; on this occasion the number has increased to 651 works from 82 schools of art.

The examiners notice with satisfaction that the execution of the works in competition is freer from manner than heretofore; that in the treatment of light and shadow, more attention is given to breadth and relief combined with truth of detail, and less to the mere executive mode in which those qualities are rendered and expressed.

In making the awards they are aware that, while two works from the same school may in any given stage of instruction be permitted to compete for National Medallions, it has not been usual for the department to permit both works to receive rewards.

In cases where there are schools for male and female students, conducted separately from each other, the objection to double awards in the same stage does not hold good; but even in other instances, such has been the marked excellence of the works from some schools that the examiners could not withhold double awards; and they hope that, without establishing any rule or precedent for the practice, the awards will be confirmed.

They have much pleasure in noticing a great advance in one or two schools, in the works in stage 8, "drawing the figure from the round."

Those from Edinburgh afford an example of the double awards already adverted to, and such is the excellence of the drawings, as well indeed as of the works from this school generally, that the examiners would recommend some gratuity from the Board to the Master to mark its sense of the success of his teaching.

They have to regret that so few studies from the living model, either nude or draped, have been submitted to them.

In stage 22a, the object of which is to analyze flowers and foliage for the ornamental forms to be derived from them, they would remark that representations, however accurate, of flowers in plan, elevation, and sections, do not include all the suggestions for ornament which such objects contain; others might be sought in flattened views of the flower as seen foreshortened, or as compressed with varied turns of the sepals, petals, &c., of which many examples may be found in decorative works of the Renaissance.

Again, in using such forms, whether of flowers or foliage, as diapers, it is not always necessary that the display of the unit should be entirely symmetrical; in such cases symmetry will necessarily arise from the

geometrical combinations of the powdering or diaper. Also, it is to be noted that elegant natural growths of plants or flowers may be flatly treated for this purpose, and so used, may, in their combined arrangement, produce more agreeable complication and intricacy (valuable qualities in some species of decoration), than the more symmetrical display of the unit of form.

In stage 22d, studies of historic styles, they would remark that it is objectionable to contrast indifferently the relief ornament of one style with the flat ornament of another; such as Roman capitals on friezes with Greek ornaments painted on the surface of vases, or the carved work of the Renaissance with forms from the textile fabrics of the East. They rather recommend that relief ornament should be contrasted with relief ornament, and surface decoration with surface decoration. They have also to note that a valuable regulation as to this stage is but seldom complied with, since they find only a few instances in which the student has accompanied his contrasts of styles with references to the original sources from which the ornament has been derived. As the chief use of this section of study consists in the information the student thus gathers, the practice should be more stringently enforced in future.

A list of the awards of the examiners has been appended, and in concluding their labour on this occasion, they are happy to report that the instruction throughout the schools as evinced by the works submitted, appears to be sound and satisfactory.

C. L. EASTLAKE.
DAN. MACLISE.
RICH. REDGRAVE.
H. A. BOWLER.

List of Students rewarded—*continued.*

Names of Students,	School.	Stage rewarded.	Subject.
Edwards, Edgar J.	Bridgewater . . .	23 a.	Mechanical drawing.
Fisher, Ellen . . .	Kensington (Female)	10 a.	Foliage in outline.
Gibb, Robert . . .	Edinburgh . . .	5 b.	Shading from the flat.
Gilbert, Charles . . .	Leeds . . .	5 b.	Shading from the round.
Gillespie, Thos.	Glasgow . . .	3 b.	Ornament in outline.
Greenlees, James . . .	Glasgow . . .	9 a.	Anatomical studies.
Gummery, Henry . . .	Worcester . . .	14 a.	Flower painting.
Hayball, Edith . . .	Sheffield . . .	5 b.	Shading from the round.
Henk, John . . .	Stoke . . .	10 a., 18 a.	Foliage in outline and ornament modelled.
Hockin, Annie . . .	Penzance . . .	14 a.	Flower painting.
Holdsworth, George.	Halifax . . .	22 b.	Elementary design.
Holt, Mary Anne . . .	Kensington (Female)	15	Group in colour.
Hood, Henry . . .	Nottingham . . .	14 a.	Flower painting.
Hutchison, Alexr.	Dundee . . .	10 a.	Foliage in outline.
James, Charlotte . . .	Bloomsbury . . .	23 c.	Design for wall paper.
Kilpatrick, William . . .	Glasgow . . .	23 b.	Design, a scarf.
Lindsay, Thomas M.	Liverpool, S.D.	6 b.	The figure after Mulready.
Littleton, Lucy . . .	Glasgow . . .	23 c.	Designs for china painting.
Martin, Eliza . . .	Kensington . . .	17 b.	A head painted from nature.
Mason, Mary . . .	Ditto . . .	10 a.	Foliage in outline.
McGill, Willm.	Dudley . . .	23 a.	Mechanical drawing.
Mitchell, John . . .	Aberdeen . . .	5 b.	Shading from the round.
Morton, Emanuel . . .	Halifax . . .	19 a.	The figure modelled.
Pedlingham, W.	Birmingham . . .	20	Fruit modelled.
Pinn, John M. . .	Exeter . . .	12 a.	Ornament in monochrome.
Pope, Samuel . . .	Aberdeen . . .	3 b.	Ornament in outline.
Slater, John . . .	Stoke . . .	22 d.	Studies of ornament.
Smith, Isabella F.	Bloomsbury . . .	5 b.	Shading from the round.
Stewart, Alexr.	Edinburgh . . .	15	Group in colour.
Tapley, Sarah . . .	Exeter . . .	4 b.	Shading from the flat.
Taylor, Pauline . . .	Bolton . . .	6 b.	The figure after Mulready.
Thomson, Fredk.	Exeter . . .	3 b.	Ornament in outline.
Thompson, John A.	Newcastle-on-Tyne . . .	5 b.	Shading from the round.
Thorpe, Maria J.	Cork . . .	10 b.	Foliage from nature.
Tillott, Marion . . .	Spitalfields . . .	5 b.	Shading from the round.
Triplé, Cornelia S.	Kensington (Female)	14 a.	Flower painting.
Whitchurch, Thos.	Nottingham . . .	16 a.	The figure in monochrome.
Wynne, John . . .	Carnarvon . . .	16 a.	The figure in monochrome.

TABLE II.
TABLE showing the NUMBER of LOCAL MEDALS and NATIONAL MEDALLIONS awarded to each SCHOOL of ART.

Name of Schools.	1857.		1858.		1859.		1860.		1861.		1862.		1863.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Aberdeen . . .	5	1	10	3	9	1	17	2	12	2	16	1	18	1
Andover . . .	—	—	—	—	5	—	7	—	10	—	14	—	13	—
Basingstoke . . .	—	—	—	—	—	—	3	—	—	—	—	—	—	—
Bath . . .	4	1	6	1	16	—	19	1	14	—	17	—	—	21
Belfast . . .	4	—	8	—	—	—	—	—	—	—	—	—	—	—
Birkenhead . . .	4	—	7	1	4	—	5	—	9	—	14	—	—	25
Birmingham . . .	24	3	22	5	28	3	34	1	30	5	29	5	30	1
Spon Lane Branch . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	2
Bolton . . .	—	—	—	4	1	11	—	14	1	15	8	6	—	3
Boston . . .	—	—	—	—	—	—	—	—	—	2	18	—	—	17
Bridgenorth . . .	—	—	—	—	—	—	1	—	—	2	4	—	—	5
Bridgewater . . .	—	—	—	—	—	—	—	—	—	—	12	—	—	19
Brighton . . .	—	—	—	—	—	—	6	—	13	1	11	—	—	6
Bristol . . .	4	1	7	—	18	1	18	—	14	—	13	—	—	20
Bromsgrove . . .	—	—	—	—	—	—	—	—	—	—	—	6	—	9
Burnley . . .	—	—	—	—	—	—	4	—	—	—	5	—	—	4
Burslem . . .	13	4	16	4	16	—	—	—	—	—	—	—	—	—
Cambridge . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Carlisle . . .	4	—	—	—	—	—	11	—	4	1	10	1	12	10
Carmarthen and Swansea . . .	—	—	5	—	6	—	13	1	14	2	—	14	2	18
Carnarvon and Portmadoc . . .	3	—	9	1	9	—	15	—	6	—	7	1	7	—
Cheltenham . . .	10	1	12	1	8	1	15	—	18	—	16	—	1	1
Chester . . .	3	—	4	—	8	—	6	—	9	1	19	—	—	16
Cirencester . . .	—	—	—	—	—	—	—	—	—	—	18	1	—	23
Clonmel . . .	2	—	2	—	2	—	5	—	8	—	7	3	—	1
Coalbrookdale . . .	—	—	9	1	12	—	7	—	—	—	—	—	—	—
Cork . . .	14	3	21	1	15	1	22	2	20	—	20	4	—	8
Coventry . . .	18	3	13	2	14	1	22	2	16	2	24	1	28	2*
Darlington . . .	—	—	—	—	13	—	17	3	17	1	15	1	17	—
Devonport . . .	—	—	—	—	—	—	1	8	1	12	—	8	—	—
Dublin— School of Art . . .	14	2	26	1	20	1	28	—	25	—	17	—	—	2
Lace School . . .	15	2	13	2	—	—	—	2	—	1	17	—	19	2
Dudley . . .	5	—	9	1	—	—	—	—	—	4	10	1	5	1
Dundee . . .	8	—	20	1	13	1	23	—	17	2	23	—	21	1
Durham . . .	8	1	3	—	7	—	5	—	11	—	10	—	10	1
Edinburgh, Male . . .	—	—	—	—	—	—	2	—	6	—	7	—	27	10+
Female . . .	—	—	—	—	—	—	8	—	12	1	18	—	18	—
Exeter . . .	8	2	11	1	12	1	14	2	12	1	14	—	17	—
Glasgow . . .	25	5	20	3	19	1	23	3	22	1	23	2	22	1
Gloucester . . .	—	—	2	—	6	1	7	—	12	1	10	—	13	—
Greenock . . .	—	—	—	—	—	—	—	—	2	—	7	1	7	—
Guilford . . .	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Halifax . . .	—	—	7	4	21	8	—	4	—	5	17	—	14	—
Hanley . . .	—	—	7	6	—	—	25	7	21	5	21	5	18	4
Hereford . . .	—	—	—	—	2	—	1	7	1	—	3	—	—	5
Hull . . .	—	—	—	—	—	—	—	—	—	—	—	6	—	—
Ipswich . . .	—	—	—	—	—	—	8	—	10	—	14	—	12	1
Kidderminster . . .	—	—	—	—	—	—	—	—	—	—	—	—	10	1
Lancaster . . .	—	—	—	2	—	6	—	5	8	—	8	—	11	—
Leeds . . .	3	—	1	—	5	—	11	—	20	—	25	—	26	1
Limerick . . .	7	1	10	1	10	1	8	—	11	1	8	—	10	1
Liverpool, N. Dist. . .	3	—	5	—	9	—	7	—	6	—	8	—	7	—
Liverpool, S. Dist. . .	10	1	21	2	28	2	23	1	13	3	18	2	21	3
Llanelli . . .	—	—	—	—	—	—	2	—	—	—	—	—	—	2*
Macclesfield . . .	9	3	8	1	6	3	6	3	7	3	10	3	12	1
Manchester . . .	30	5	26	2	29	3	29	2	30	2	26	3	24	3

* 3 awards.

† 5 awards.

‡ 12 awards.

TABLE I.

ALPHABETICAL LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1863.

Names of Students.	School.	Stage rewarded.	Subject.
Atkins, Thomas .	Coventry . . .	5 b.	Shading from the round.
Barnes, James .	Liverpool S. D. .	4 b. 6 b.	Shading from the flat and the figure after Mulready.
Baseden, Thomas .	St. Martin's . .	12 a.	Monochrome painting from the round.
Beecham, Mary K. .	Cirencester . .	22 b.	Elementary design.
Birch, Georgina .	Dublin . .	22 d.	Studies of ornament.
*Bishop, John .	Stoke . .	10 a.	Foliage in outline.
Boissonade, George B. .	Kensington (Male) .	3 b.	Ornament in outline.
†Brain, George .	Stoke . .	20	Foliage modelled from nature.
Braun, Fredk. .	Marylebone . .	23 c.	Designs cut in marqueterie.
Brophy, Andw. F. .	Limerick . .	12 a.	Ornament in monochrome.
Brownsword, Henry .	Hanley . .	23 d.	Design for pottery.
Butterfield, Millward .	Kensington (Male) .	23 b.	Design for a mansion.
Cowie, Robert .	Dundee . . .	12 a.	Ornament in monochrome.
Catley, Charles .	York . .	23 a.	Mechanical drawing.
Cameron, John .	Glasgow . .	23 c.	A design for a scarf.
Darby, Alfred G. .	Birmingham . .	19 d.	Bas-relief from nature.
Davenport, Henry .	Stoke . .	12 a.	Ornament in monochrome.
David, Mary R. .	Kensington (Female) .	8 d.	A head in chalk from nature.
Drury, Herbert .	Sheffield . .	3 b.	Ornament in outline.
†Dunn, Elijah E. .	Hanley . .	6 b.	The figure after Mulready.
Edelsten, Elizabeth M. .	Warrington . .	23 c.	Design for muslins.
Edmonds, Robt. .	Paisley . .	3 b.	Ornament in outline.
Fellowes, Caroline K. .	Yarmouth . .	10 a.	Foliage in outline.
*Fildes, Saml. L. .	Warrington . .	5 b.	Shading from the round.
Franklin, Geo. C. .	Coventry . .	23 c.	Designs for ribbons.
French, William .	Ipswich . .	10 b.	Foliage from nature.
†Gammage, Emma .	Liverpool (S.D.) .	22 d.	Studies of ornament.
Gibb, Robert .	Edinburgh . .	4 b.	Shading from the flat.
Green, John .	Coventry . .	12 a. 22 b.	Ornament in monochrome and elementary design.
Gummery, Henry .	Worcester . .	15	Group in colour.
Harman, Hester A. .	Dublin . .	23 c.	Design for muslin.
Harris, Ellen L. .	Waterford . .	14 a.	Flower painting.
*Harris, Joseph .	Nottingham . .	22 b.	Elementary design.
Harton, Chas. Edwd. .	Kensington (Male) .	10 a.	Foliage in outline.
Haslam, Sarah .	Warrington . .	10 a.	Foliage in outline.
Hays, Isabella .	Durham . .	14 a.	Painting (general) from nature.
Hill, Francis .	Norwich . .	22 d.	Studies of ornament.
Holder, Charlotte .	York . .	16 a.	The figure in monochrome.
Howes, Thomas .	Kensington (Male) .	8 b. 2	The figure from the antique.
Hull, Susanna E. .	Kensington (Female) .	22 a.	Analysis of flowers.
*Humphreys, Jane K. .	Kensington (Female) .	9 a.	Anatomical studies.
Jockel, Chas. A. .	Edinburgh . .	22 d.	Studies of ornament.
Jones, William .	Manchester . .	22 c.	Elementary design.
Kirkwood, Robt. .	Edinburgh . .	3 b.	Ornament in outline.
Kemp, Annie .	Kensington (Female) .	5 b	Shading from the round.

* Has already been successful at one National Competition.

† Has been twice successful at the National Competition.

‡ Has been three times successful at the National Competition.

List of Students rewarded—*continued.*

Names of Students.	School.	Stage rewarded.	Subject.
*Lee, John .	Birkenhead .	22 c.	Elementary design.
Lewis, Henry J. .	Birmingham .	23 a.	Mechanical drawing.
Massee, George .	York .	10 a.	Foliage in outline.
McKay, Willm. D. .	Edinburgh .	12 a.	Ornament in monochrome.
Montford, Horace .	Marylebone .	19 b.	The figure modelled.
Morris, Rowland .	Hanley .	23 d.	Design for pottery.
Nevinson, Mary S. .	Hampstead .	10 a.	Foliage in outline.
Nicholson, John R. .	Kensington (Male) .	4 b.	Shading from the flat.
Perks, Benjamin .	Kidderminster .	3 b.	Ornament in outline.
Quilliam, John .	Manchester .	22 c.	Elementary design.
Reekie, Philip A. .	Edinburgh .	3 b.	Ornament in outline.
Reich, Henry .	St. Martin's .	5 b.	Shading from the round.
Reid, George .	Edinburgh .	22 b.	Elementary design.
Rich, Fredk. W. .	Newcastle-on-Tyne .	5 b.	Shading from the round.
+Shepherd, Julianna C. .	Manchester .	15	Group in colour.
Sintpson, Ebenezer .	Edinburgh .	16 a.	The figure in monochrome.
*Slocombe, Fred. A. .	Kensington (Male) .	23 c.	A design for china painting.
Small, William .	Edinburgh .	8 b. 2 and 9 a.	The figure from the antique and anatomical study.
*Snellgrove, Emily .	Bloomsbury .	15	Group in colour.
Stanuard, John .	Charterhouse .	18 b.	Ornament modelled.
Stewart, Alexr. .	Edinburgh .	5 b. and 12 a.	Shading from the round and ornament in monochrome.
Stock, Fanny .	Bloomsbury .	15	Group in colour.
Taylor, Abram. .	Macclesfield .	22 a.	Analysis of flowers.
+Thorpe, Fanny N. .	Cork .	14 a. and 22 a.	Flower painting and analysis of flowers.
Turner, Edwin .	Stoke .	3 b.	Ornament in outline.
Waddington, Edwd. J. .	Kensington (Male) .	5 b.	Shading from the round.
Wagstaff, William .	Hanley .	8 a.	The figure from the antique in outline.
*Walton, William .	Hanley .	12 a.	Ornament in monochrome.
Wallace, William .	Aberdeen .	23 a.	Mechanical drawing.
Warner, Alfred .	St. Martin's .	4 b.	Shading from the flat.
Watson, John .	Bolton .	22 d.	Studies of ornament.
Watson, Andrew .	Edinburgh .	8 b. 2	The figure from the antique.
Wherry, Annie .	Charterhouse .	4 b.	Shading from the flat.
White, Jane .	Cork .	23 c.	Design for a carpet.
Whitehead, Henry .	Sheffield .	4 b.	Shading from the flat.
Wilkie, Helen .	Kensington (Female) .	9 a.	Anatomical studies.
*Woodward, John G. .	Coventry .	5 b.	Shading from the round.
Young, William .	Leeds .	23 a.	Mechanical drawing.

HONOURABLE MENTIONS, 1863.

Allen, Henry .	Hanley .	23 d.	Design for pottery.
Benwell, Richard .	Liverpool, N.D. .	4 b.	Shading from the flat.
Blake, Sarah .	Bloomsbury .	22 b.	Elementary design.
Brabazon, Joseph .	Waterford .	12 a.	Ornament in monochrome.
Brown, Jemima .	Cirencester .	22 a.	Analysis of flowers.
Brown, Thomas .	Sheffield .	22 b.	Elementary design.
Brownword, Henry .	Hanley .	23 d.	Design for pottery.
Buckman, Willm. .	Birmingham .	8 b. 2	The figure from the antique.
Byres, Isabella .	Edinburgh .	22 c.	Elementary design.
Bibbs, Louisa H. .	Worcester .	23 h.	Porcelain painting.
Clayton, Emily .	Birkenhead .	10 a.	Foliage in outline.
Davis, Susannah E. .	Kensington (Female) .	4 b.	Shading from the flat.
Dundas, Caroline .	Edinburgh .	14 a.	Flower painting.
Dunn, Elijah E. .	Hauley .	14 a.	Butterflies from nature.

* Has already been successful at one National Competition.

† Has been twice successful at the National Competition.

Number of Local Medals and National Medallions awarded to each
School of Art—*continued.*

Name of School.	1857.		1858.		1859.		1860.		1861.		1862.		1863.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Metropolitan District Schools—														
Female, Queen's Sq.	16	10	19	3	22	3	26	2	31	5	29	4	30	2
St. Martin's	7	1	15	1	25	2	22	1	16	—	25	1	24	3
St. Thomas', Charterhouse.	2	1	2	—	8	3	6	—	5	—	5	2	17	2
Lambeth	—	—	2	—	1	1	12	—	25	1	28	1	21	—
Finsbury	—	—	7	1	3	—	16	2	20	—	20	—	11	10
Marylebone	—	—	—	—	—	—	—	—	—	—	—	—	—	2
District Schools in connexion with the Training School:—														
Hampstead	—	—	—	—	1	—	—	—	1	—	1	2	3	1
Rotherhithe	—	—	—	—	2	—	—	—	2	—	—	—	—	—
St. George's in the East.	—	—	—	—	—	—	—	—	—	—	—	—	—	—
South Kensington														
Female	11	2	10	—	16	—	20	3	31	6	30	6	30	5
Male	14	5	10	2	17	5	23	5	30	8	30	9	30	7
Spitalfields	9	1	2	—	8	—	8	2	14	1	14	1	9	6
Westminster	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Newcastle-under-Lyne.	6	2	8	—	10	2	8	—	6	1	11	2	7	—
Newcastle-on-Tyne.	13	2	13	1	11	1	14	2	14	1	20	4	21	1
Norwich	1	1	16	—	12	4	—	—	21	—	22	1	30	1
Nottingham	9	2	17	2	23	2	12	1	17	4	26	2	19	1
Paisley	15	1	6	2	6	2	10	5	12	1	7	2	9	1
Penzance	10	—	7	—	5	—	3	—	11	—	8	1	10	—
Preston	—	—	—	—	—	—	—	—	—	—	—	—	—	18
Petersfield	10	—	—	—	—	—	—	—	—	—	—	—	—	—
Plymouth	2	1	3	—	4	—	—	—	—	—	—	—	—	—
Reading	—	—	—	—	—	—	—	—	5	—	7	—	7	—
Sheffield	28	5	23	7	26	6	29	7	21	2	21	1	16	9
Southampton and Romsey.	3	5	5	1	10	1	15	7	7	1	10	—	9	2
Stirling	—	—	—	—	—	—	—	—	3	—	5	—	3	—
Stoke-upon-Trent	22	7	22	4	26	4	16	3	26	6	21	4	23	—
Stourbridge	3	1	7	—	10	—	7	—	7	—	9	—	10	—
Stroud	—	—	—	—	—	—	—	—	—	—	7	—	13	—
Sunderland	—	—	—	—	—	—	—	—	—	—	4	—	12	—
Taunton	—	—	10	3	24	1	21	1	19	1	22	1	23	—
Tavistock	5	—	4	—	2	—	1	—	4	—	6	—	5	—
Truro	5	—	7	—	2	—	1	—	—	—	—	—	—	—
Walmminster	—	—	—	—	—	—	—	—	—	—	—	4	—	—
Warrington	23	2	23	2	25	2	21	2	23	2	30	5	29	3
Waterford	7	2	9	2	10	1	14	—	17	4	13	—	15	1
Wenlock	—	—	<i>See Coalbrookdale.</i>		—	—	—	—	3	—	4	1	—	—
Wolverhampton	7	3	12	1	22	1	19	1	16	8	1	9	1	—
Worcester	25	3	23	12	12	9	10	1	20	1	20	2	27	1
Yarmouth, Great York	—	—	5	—	13	1	11	—	16	1	14	—	14	1
Number of Medals awarded.	536	92	651	75	758	67	861	76	969	85	1137	90	1257	83
Number of awards.	—	103	—	81	—	72	—	80	—	91	—	94	—	88

TABLE III.

TABLE showing the DISTRIBUTION of AWARDS among the various
STAGES of INSTRUCTION at the NATIONAL COMPETITION, 1863.

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
1. Linear drawing by aid of instruments: a. Linear Geometry b. Mechanical and machine drawing, and details of architecture from copies c. Linear Perspective		Brought forward	28
2. Free-hand outline drawing of rigid forms, from examples or copies: a. Objects b. Ornament	9	Anatomical studies: a. Of the human figure b. Of animal forms c. Of either, modelled	3
3. Free-hand outline drawing from the "round:" a. Models and objects b. Ornament	10	Drawing flowers, foliage, landscape details, and objects of natural history from nature: a. In outline b. Shaded	6
4. Shading from flat examples or copies: a. Models and objects b. Ornament	11	Painting ornament from the flat or copies: a. In monochrome, either in water colour, tempera, or oil b. In colours	1
5. Shading from the round or solid forms: a. Models and objects b. Ornament	7	Painting ornament from the cast, &c.: a. In monochrome, either in water colour, oil, or tempera	8
6. Drawing the human figure and animal forms, from copies: a. In outline b. Shaded	6	Painting (general) from flat examples or copies, flowers, still life, &c.: a. Flowers or natural objects, in water colour, in oil, or in tempera b. Landscapes	
7. Drawing flowers, foliage, and objects of natural history, from flat examples or copies: a. In outline b. Shaded	8	Painting (general) direct from nature: a. Flowers or still life, in water colour, oil, or tempera, without background b. Landscapes	
8. Drawing the human figure or animal forms from the round, or nature: a. In outline from casts b1. Elementary b2. Shaded c. Studies of the human figure from nude model d. "draped" e. Time sketching and sketching from memory	2	Painting groups as compositions of colour: a. In water colour, oil, or tempera	4
Carried forward	1	Painting the human figure or animals in monochrome, from casts: a. In oil, water colour, or tempera	2
	3	Painting the human figure or animals in colour: a. From the flat, or copies b. From nature, nude or draped c. Time sketches and compositions	
	1	Carried forward	55

Distribution of the Awards among the various Stages—*continued.*

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
Brought forward . . .	55	Brought forward . . .	59
18. Modelling ornament : a. Elementary, from casts . . .	1	22. Elementary design : a. Studies treating natural objects ornamentally.	3
b. Advanced, from casts . . .		b. Ornamental arrangements to fill given spaces, in monochrome.	4
c. From drawings . . .		c. Ornamental arrangements to fill given spaces, in colour.	3
d. Time sketches from examples and from memory.		d. Studies of historic styles of ornament, drawn or modelled.	5
19. Modelling the human figure, or animals : a. Elementary, from casts of hands, feet, masks, &c. .	1	23. Applied designs, technical or miscellaneous studies : a. Machine and mechanical drawing, plan drawing, mapping, and surveys done from actual measurement.	4
b. Advanced, from casts or solid examples.		b. Architectural design . . .	1
c. From drawings . . .	1	c. Surface design . . .	7
d. From nature, nude or draped.		d. Plastic design . . .	2
20. Modelling fruits, flowers, foliage, and objects of natural history from nature.	1	e. Moulding, casting, and chassing.	
21. Time sketches in clay of the human figure or animals, from nature.		f. Lithography . . .	
Carried forward . . .	59	g. Wood engraving . . .	
		h. Porcelain painting . . .	
		Total	88

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